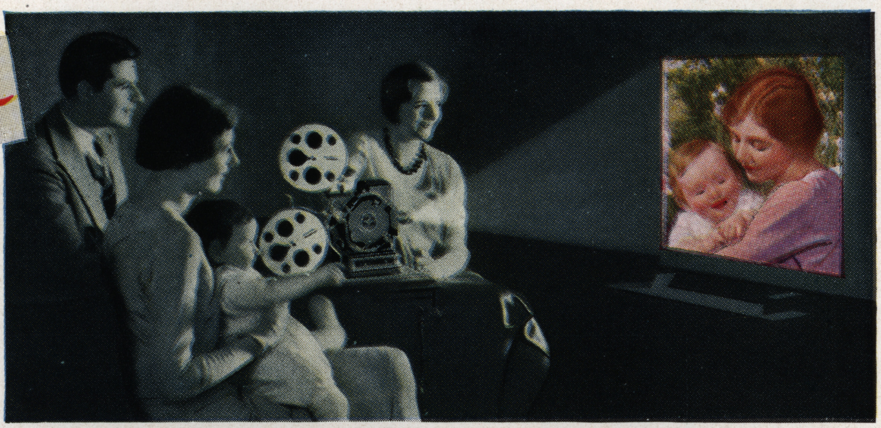
The CINÉ-KODAK News

JUNE-1930

From 9 A.M. to 5 P.M. Daily
A Special Exhibition of Home Movies

in Full Color



See them at
Ciné-Kodak Dealers'
any day this month

Nothing here can fully reveal the startling beauty of home movies in color, made with Ciné-Kodak. For Kodacolor is admittedly the greatest single triumph in the history of photography . . . See it for yourself.

HERE is the most amazing of all developments in Home Movies. Every color the eye can see is reproduced *exactly and unerringly* on the screen.

Movies in full color . . . movies that hold up a mirror to life . . . taken as easily as an ordinary snapshot!

Come . . . See Them

Just to learn how wonderful these pictures really are, see the special exhibitions this month—arranged by Ciné-Kodak dealers throughout the United States and Canada—of typical Kodacolor films.

The exact color of your child's eyes. The cheeks with the roses of youth. Your mother just as she is today. Every scene of your travels. All in full-color motion pictures.

Yet so simple to make that a child can take them!

Step in and see these movies. See how amazingly easy it is to make them.

For the very same Ciné-Kodak (B or BB *f*.1.9) that takes black-and-white movies takes color. The same Kodascope (A or B) that shows black-and-white movies shows color. You simply use a Kodacolor Filter and Kodacolor Film when making them. For projection, a similar filter is attached to the Kodascope.

If you can look through a finder and press a lever, you can take these amazingly beautiful pictures.

Then you send the film to any Eastman processing station. In a few days it comes back to you, ready for projection . . . *at no additional cost.* The charge for developing is included in the original price of the film.

If you can afford even the smaller nice things of today, you can afford the Ciné-Kodak.

If you live a full life . . . do exciting things, visit interesting places . . . you will not want to be without one.

See the exhibition of Kodacolor that is being presented this month by Ciné-Kodak dealers. Eastman Kodak Company, Rochester, N.Y.

KODACOLOR

Home Movies in Full Color . . . Easy to Make

The CINÉ-KODAK News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 1.

JUNE 1930

June Calls For Kodacolor!

THIS is the age of classification. Old customs are rapidly giving way to new. No longer do our days fall into their old familiar channels—the calendar, as we know it, is doomed. There's not much left to it, in fact.

No longer can we speak of days as being in the month of June or October or March. What with "Buy A Better Baby-Buggy Week," "Make A Mint Of Money Week" and others, things are all topsy-turvy.

Not to be outdone, we cast about for a week of our own. We are still casting about. Once we thought we had success in our grasp, only to discover that a prior option on the week had been placed by a Zanesville zither manufacturer who expected to take up his option as soon as he arrived at a few more alliteratives to complete his slogan.

So we decided to poach on someone else's property, and not for a mere week, but for a whole month!

"June Calls For Kodacolor" is our rallying cry. We are sure that the season's brides will not resent this encroachment as they have always looked upon the movie camera with a kindly and sympathetic eye. Particularly so since delicate pinks and blues have crept into their bridal gowns to lend a harmonizing background to their sparkling eyes and chaste bouquets.

Brides and blossoms. Certainly there is no better excuse for a Ciné-Kodak and Kodacolor Film than this charming combination. A Kodacolor reel of the wedding party, the reception on the lawn at the home of the bride's parents, a few views of the new home waiting for the return of the bridal couple from their honeymoon—nothing could be more worth while.

And June is not only the month of brides and blossoms, but of gardens as well. Your ardent gardener could ask for nothing better than a continuous Kodacolor record of the progress of her garden throughout the summer months.

Kodacolor catches every delicate color tone, every minute shading. It is unquestionably a great step forward in the development of amateur motion pictures.

Ciné-Kodak dealers everywhere are waiting to show you Kodacolor pictures. The opposite page gives further details.

See these exhibitions, and decide for yourself whether or not our claims for Kodacolor are justified!

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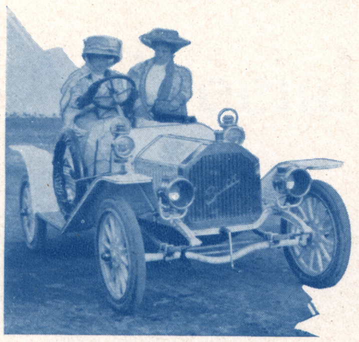
Now » » And Then As Well



Your family movies can go back beyond the days of benzine buggies and bustles

NO LONGER is your amateur cinematographer content to have his screen story of the family begin with the day he purchased his movie camera.

Snapshot albums are being scoured for likely prints, portraits of the head clamp and inverted derby days are coming down from closet shelves, quaint old daguerreotypes are being resurrected from desk drawers—the "good old days" are being brought up to date!

It all started with one proud mother who decided that her movie diary of her son (six years old on the day she purchased her Ciné-Kodak) was woefully incomplete. Her youngster's cutest years were the ones preceding the advent of the movie camera. Snapshots and portraits of the boy she had galore—but she wanted a complete record of him on her movie screen.

Mother's pensive pose is truly indicative of the stony aloofness with which cameras were wont to be regarded. The dark object appearing at the top center is a chapeau of the day—which, as we are said to be reverting to bygone styles, may be regarded as a foretaste of tomorrow's mode—unless something can be done about it.

She confided her problems to her Ciné-Kodak dealer, and he suggested the Ciné-Kodak Copying Service at Rochester—and the difficulty was solved.

Now she has that boy of hers either in "stills" or movies from the day he was three weeks old.

And here is how it works!

We have at Rochester a special camera that will copy on 16 mm. film any snapshot or portrait running in size from 1⅝ x 2½ inches (Vest Pocket Kodak size) to 11 x 14 inches. The film is then processed and mailed to you to be spliced into your film reels. The length of film exposed for each picture is four feet, (ten seconds' normal projection time) unless otherwise specified.

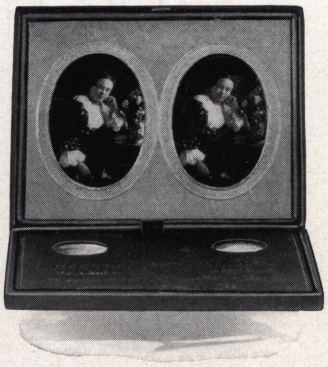
And it costs so little—only 50 cents for each four foot film strip!

There are several important points to keep in mind when ordering such film strips.

If you are sending snapshots, glossy, unmounted prints are preferable, although dull-finished or mounted prints may be copied.

If your prints or larger sized portraits are mounted, we prefer them to be perfectly flat, although we can handle pictures that have become curved after mounting. A slight additional charge may be made for straightening them. All framed, glass covered portraits should be removed from their frames before sending them to us to avoid breakage.

If you send daguerreotypes we would like to have your written authority to deal with them as we see fit. They are quite often to be found in need of cleaning before we can photograph them. Generally, this is confined to the glass cover. Also, please instruct us as to whether you wish the case in its entirety to be photographed or the portrait alone. In either event, it is necessary for us to make a still camera negative and print, and then to photograph the print with our movie camera. For this there is a small additional charge of $1.50 for the negative and approximately 25 cents for the print—both of which become your property. This extra work, of course, applies only to daguerreotypes.



This is a stereoscopic daguerreotype made in Vienna by Rospini in the year 1858. The inside flap of the lower lid is lifted up and the stereoscopic effect secured by peeking through the two lenses. Apparently the ladies of that day, as in Mother's, had need to support their weary heads while the cameraman located the "birdie."

We suggest that you insure any valuable portraits. We will insure them for a similar amount upon returning them to you if you will authorize us to do so, and the slight cost of this will be added to the charge of making the strips of movie film.

Any prints or portraits sent to us from abroad should bear a brief description of the contents upon the package cover, and be marked "May be opened for customs inspection." It is not likely that any duty will be imposed, as they are to be returned to you.

Lastly, we suggest that you place your order with your dealer for forwarding to us. The proper address is Ciné-Service Department, Eastman Kodak Company, Rochester, New York.

Remember the cost—50 cents for each four foot film strip. Minimum charge per order, $1.

Ciné-Chat

Gathered From Our Mailbag and Notebook

In Acknowledgment

We wish to express our appreciation for the many letters recently received from our readers. Your suggestions determine the contents of this publication.

The New 250 Watt Kodascope Lamps

As many of our readers no doubt know, the Models A and B Kodascopes now leaving our plant are equipped with 250 watt lamps. These new lamps quite obviously give more illumination than the 200 watt lamps previously supplied with these Kodascopes. What many of our readers do not know is that their Kodascopes may be altered for the use of these new lamps. If the letter "K" appears before the serial number of your model A or B Kodascope, you may have this alteration made.

The necessary replacements, including a new ammeter, lamp resistances, and lamp, cost $40, and may be made at any Eastman Kodak Company branch. The 250 watt lamp *should not* be used in your Kodascope unless it is adjusted for it, or came equipped with one. Nor should a 200 watt lamp be used in a Kodascope equipped for a 250 watt lamp. In the first instance, you would secure less illumination from a 250 watt lamp used in a Kodascope designed for a 200 watt lamp than you would using a 200 watt lamp; and if a 200 watt lamp were used in a Kodascope designed for a 250 watt lamp, the resultant overcharging would be very apt to "blow" your lamp. Orders should be placed with your dealer.

Kodak Is On The Air

Have you heard our Thursday and Friday evening broadcasts?

Every Thursday evening we are on the air with a program over the Columbia System in our "Kodak Mid-Week Hour." Edgar Guest is writing a new poem for this program each week. You may have a copy of these poems for the asking.

On each Friday evening, our "Kodak Week-End Hour" comes to you over the Blue Network of the National Broadcasting Company. Nathaniel Shilkret directs his orchestra; Countess Olga Albani is our soloist; there is an excellent male quartette; and Alois Havrila handles the announcing.

Focus on these programs every week—you'll not be disappointed!

Kodacolor Film and the Kodalite Reduced in Price

Other items of interest in our notebook remind us to call your attention to the new, reduced price of Kodacolor Film, and the fact that it is now available in 100-foot lengths as well as 50-foot lengths. The 50-foot roll, formerly priced at $6, is reduced to $4.75. The new 100-foot roll is priced at $9.

E.K.C.
50 feet
16 mm.
EASTMAN
KODACOLOR
SAFETY FILM
Eastman Kodak Company
Rochester, N.Y.

The Kodalite, long popular with movie makers who demand 24-hour service from their cameras, has likewise been reduced in cost. See page 10 of this issue.

The No. 2 Neutral Density Filter Free to Ciné-Kodak Owners

Is your *f*.1.9 Ciné-Kodak equipped for Kodacolor? Have you, then, a No. 2 Neutral Density Filter?

If not, please write to the Company at Rochester, giving us the serial number of your *f*.1.9 Ciné-Kodak (which, by the way, is stamped on the winding arm or key) and we will promptly send you a Filter *without cost!*

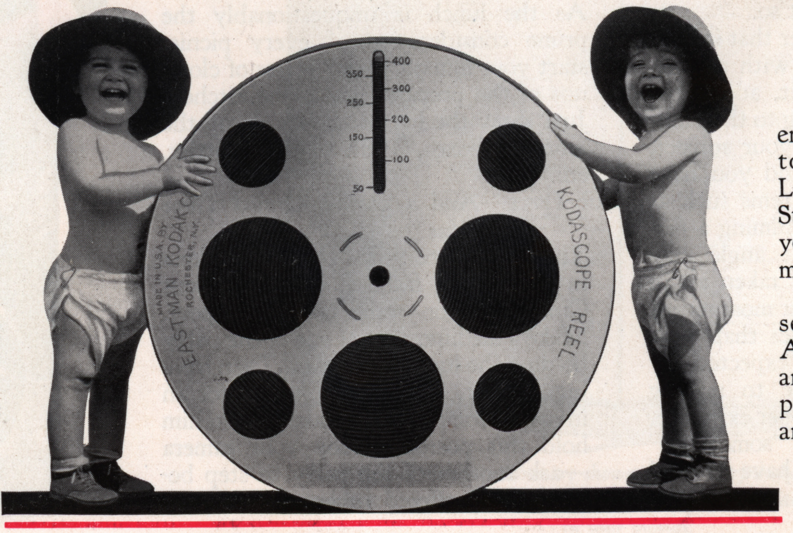
We want you to have one of these Filters so that you may secure the maximum effectiveness from your Kodacolor movies. The No. 2 Neutral Density Filter is for use when making Kodacolor pictures in regions where the sun is of unusual brilliance, or when making Kodacolor pictures of scenes of more than ordinary light reflecting properties—such as sky or water scenes.

As this offer should result in a great number of requests, we urge you to write soon for your Filter.

"Movie Makers"

The June issue of "Movie Makers" is now available. A note to the Amateur Cinema League at 105 West 40th Street, New York, will bring you a free sample copy of this most interesting publication.

The June number contains several excellent articles. Among the subjects treated are telephoto lenses, filters, play costuming, plot selections and methods of injecting personality into your summer films. By all means send for a copy of their June issue.



Announcing "YOU FIFTY PI

A sixty-four page book containing fifty illustrated miniature movie outlines, and many valuable pointers relative to their filming « you should have a copy of this book « and you shall, if you will but ask for it.

"YOUR First Fifty Pictures" is a different type of booklet than we have offered you in the past.

With your Ciné-Kodak you received two booklets, an Instruction Manual and one entitled "Making the Most of Your Ciné-Kodak." The former contained an explanation of the mechanical steps of loading and operating your Ciné-Kodak; the latter largely concerned itself with the elements of cinematography necessary for the securing of photographically correct movies.

This new booklet is pointed at a different aspect of movie making. We have attempted to demonstrate by fifty illustrated outlines the method by which you may derive more fun in making your movies and more entertainment from projecting them.

These outlines are *not* scenarios. They do *not* call for any acting. The use of make-up and "property" is *not* part of their formula.

Yet, if the principles they advocate and illustrate are injected into movies of even the most ordinary occurrences, these movies will immediately reflect an animation and interest that will be an unfailing source of delight to their possessors and audiences.

Sounds interesting, doesn't it?

We believe you will find it so.

You were quick to discover that it is no trick at all to make movies with a Ciné-Kodak. Wind it up, focus it, adjust the diaphragm stop after referring to the built-in exposure guide, point at your subject, press the exposure lever—and you have made movies! One or two items such as too vigorous panoraming or filming a fast moving object from a right angle may have given you pause—but taken all in all, from your first reel to your most recent one, you have secured movies that were all, and more, than you had expected.

There is something more to making movies than focusing and proper exposure, however. A good deal of this "something" is Continuity—to which we have referred quite recently upon these very pages. Then, too, there is the Camera Angle to be watched. And again, Close-Ups. These three items, Continuity, Camera Angles, and Close-Ups probably have more to do with making "movies" *movies* than all the rest of the cinematographic rules of thumb combined.

And there is no event, incident or object that cannot serve as the excuse for a most absorbing little movie through the application of these three principles.

For example—a picnic. Here's the recipe for a movie of your next picnic as described in "Your First Fifty Pictures." As with all the rest of the outlines, it is only a suggestion. The ideas behind this outline are not at all unalterable. They may be applied with equal ease to innumerable other events.

The Picnic

Friendly gatherings always call for your Ciné-Kodak. The picnic, for example, offers glorious opportunities. Insert a few story-telling close-ups, "stage" a comedy scene or two, and you'll have a bang-up start-to-finish movie chronicle of your picnic that will enable you to relive that happy holiday again and again.

TITLE—*We Picnic at Lake Wacabuc*

As the lunch is unquestionably the prime consideration of every picnic, start your film off with a series of close-ups of the preparations in the kitchen. Just show the hands as they do up the luncheon boxes, fill the thermos bottles, etc.

SUB-TITLE—*And a Goodly Crowd There Was*

Then introduce your fellow picnickers in this novel fashion. Establish your Ciné-Kodak on some steady support. Make a medium shot of one of the party holding the luncheon basket. Then have him, or her, hold up the basket for an invisible companion to take—have him hold this position—stop your camera —ask another of the party to step behind the proffered basket—start your

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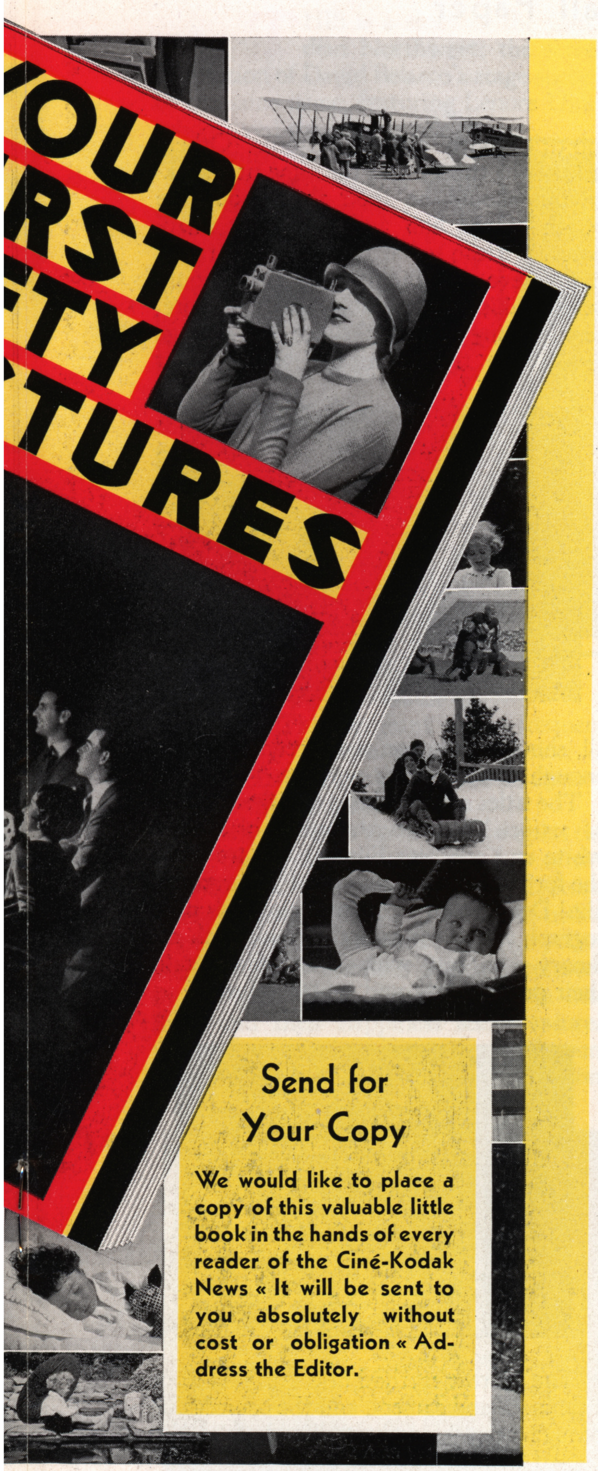


Send for Your Copy

We would like to place a copy of this valuable little book in the hands of every reader of the Ciné-Kodak News « It will be sent to you absolutely without cost or obligation « Address the Editor.

camera—and have them repeat the process until the basket has been passed along to the whole group of mysteriously appearing individuals.

Then get in some more medium and semi-close-up shots as the party piles into the cars for the start—scenes along the way—and a long shot through the windshield as you approach the picnic site.

SUB-TITLE—*How's This for a Picnic Ground?*

Again place your Ciné-Kodak on some stationary object, and make a medium shot of the site—stop your camera—have the party spread the robes and seat themselves—and again film the scene.

Later get in many shots from various distances as the luncheon is spread. Then call upon those tried and trustworthy confederates—Close-Up and Camera Angle—for an interesting shot or two. Focus directly down upon a plate of sandwiches and film a group of hands as they reach in and clean off the plate. Or, after the luncheon is finished, work in the title, "Will someone please pick up the debris?" Then have the party comedian make a few rapid passes over the plate, stop the camera, have the plate removed, and then have him continue in like fashion with the balance. Their sudden disappearance will be most startling.

Too, an amusing skit can be worked into your picnic movie. If there is a cow nearby, as there most always is, enlist her aid to effect a harmless bit of ragging of the bravest and most timid members of your party. First you will want some shots of the cow, staring directly at the camera, and then running toward it. If somebody will "shoo" her, you should have no trouble in getting such shots. When making one of the "running" shots, invert your camera. Then film the two innocents walking together, and, under some pretext, get a shot of the timid individual striking a heroic pose, and some of the valiant one running at top speed. After processing rearrange these shots for the following effect. Lead off with the shot of the two walking—then the head-on close-up of the cow—the courageous victim running—the cow running—the erstwhile timid soul holding up her hand commandingly—the head-on shot of the cow standing stock still—and then, by reversing in your film reel the running shot of the cow taken with the camera inverted—the shot of the hypnotized bovine backing rapidly away.

■ ■

What you chiefly desire in your films is Interest. You want them to be interesting to you and your family, to the individuals who appear in them, and to your friends to whom these individuals may be utter strangers. And that is just what following such an outline would achieve.

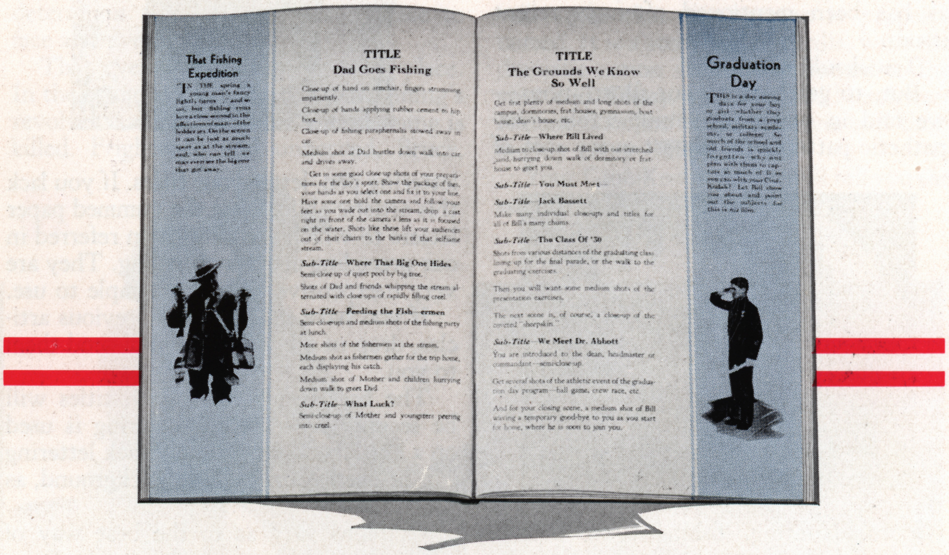
We can take it for granted that *you* will find such a film of interest.

The unexpected touch of burlesqued drama involving the cow is guaranteed to delight all the members of the picnic party.

And your every audience will be intrigued by the novel method by which the "cast" of the picture is introduced, and by the bit of movie legerdemain called upon to aid in picking up after the picnic lunch. The comedy bit written around the cow should be a dependable source of chuckles, and her ability to run rearward is an excellent finale.

The Continuity of the shots lends the necessary cohesion to the picture, and the unusual angle of the close-up of the quickly demolished plate of sandwiches adds another interesting touch—taken all in all, you have a thoroughly entertaining movie version of the event—far removed from the miscellany of disconnected shots that so often is secured.

You'll like "Your First Fifty Pictures," we feel certain.



That Fishing Expedition

TITLE
Dad Goes Fishing

Close-up of hand on armchair, fingers strumming impatiently.

Close-up of hands applying rubber cement to hip boot.

Close-up of fishing paraphernalia stowed away in car.

Medium shot as Dad bustles down walk into car and drives away.

Get to some good close-up shots of your preparations for the day's sport. Show the package of flies, your hands as you select one and fix it to your line. Have some one hold the camera and follow your feet as you wade out into the stream, drop a cast right in front of the camera's lens as it is focused on the water. Shots like these lift your audiences out of their chairs to the banks of that selfsame stream.

Sub-Title—**Where That Big One Hides**

Semi-close-up of quiet pool by big tree.

Shots of Dad and friends whipping the stream alternated with close-ups of rapidly filling creel.

Sub-Title—**Feeding the Fish—ermen**

Semi-close-ups and medium shots of the fishing party at lunch.

More shots of the fishermen at the stream.

Medium shot as fishermen gather for the trip home, each displaying his catch.

Medium shot of Mother and children hurrying down walk to greet Dad.

Sub-Title—**What Luck?**

Semi-close-up of Mother and youngsters peering into creel.

TITLE
The Grounds We Know So Well

Get first plenty of medium and long shots of the campus, dormitories, frat houses, gymnasium, boat house, dean's house, etc.

Sub-Title—**Where Bill Lived**

Medium to close-up shot of Bill with out-stretched hand, hurrying down walk of dormitory or frat house to greet you.

Sub-Title—**You Must Meet—**

Sub-Title—**Jack Bassett**

Make many individual close-ups and titles for all of Bill's many chums.

Sub-Title—**The Class Of '30**

Shots from various distances of the graduating class lining up for the final parade, or the walk to the graduating exercises.

Then you will want some medium shots of the presentation exercises.

The next scene is, of course, a close-up of the coveted "sheepskin."

Sub-Title—**We Meet Dr. Abbott**

You are introduced to the dean, headmaster or commandant—semi-close-up.

Get several shots of the athletic event of the graduation day program—ball game, crew race, etc.

And for your closing scene, a medium shot of Bill waving a temporary good-bye to you as you start for home, where he is soon to join you.

Graduation Day

Two typical movie outlines are shown above. They make easy, interesting reading; and should chart the way to greater interest and entertainment in your movies.

Amateur Movie Titles

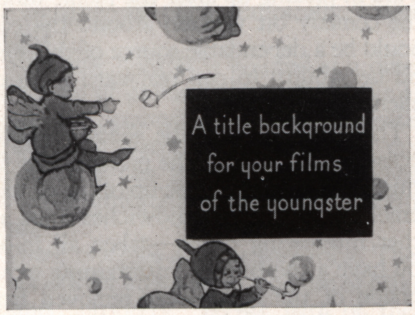
How to Make Them

3.

Wall Paper

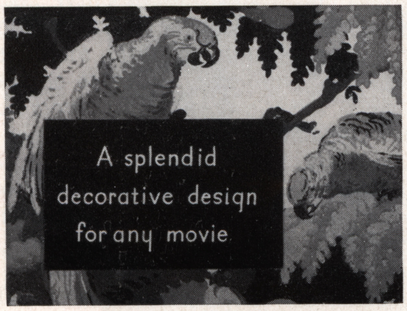
IN WALLPAPER we find what is perhaps the most satisfactory of all art title background materials in that it offers practically limitless possibilities of design and presents the minimum of difficulty in taking advantage of them.

Admittedly, there are among our readers many who simply have not the time to devote to title making. Although the fun of title making be denied them, they should not deny their movies the uplifting influence of titles. Your dealer will be glad to take your order for Ciné-Kodak Titles, as has been mentioned often in recent issues.



You should have titles!

But, to get back to our illustrations—we find in wallpaper innumerable sympathetic patterns for almost every sort of picture. Hunting, fishing, pure scenic, children's films—you will find just the design for an attractive title background at any up-to-date wall paper dealer's. And he will undoubtedly be happy to assist you in finding just what you want when your object has been explained to him. From among his scraps and short lengths you should be able to pick up, for little cost, or none at all, dozens of lovely designs.



Or, perhaps your attic will yield you a bountiful supply.

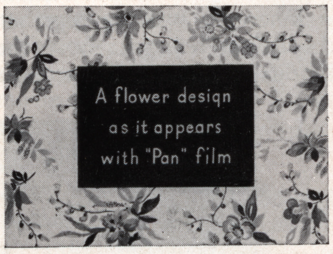
Anyway, the first step is to secure the wallpaper.

Then take a 9 x 12 inch sheet of six-ply black showcard and, by shifting it about the strips of wallpaper, mark off the likely patterns. Cut them out and paste them to the showcard.

Then paste a smaller square or oblong of showcard to the wallpaper, in the best apparent position, to serve as a background for your lettering.

Nothing very complicated yet, is there?

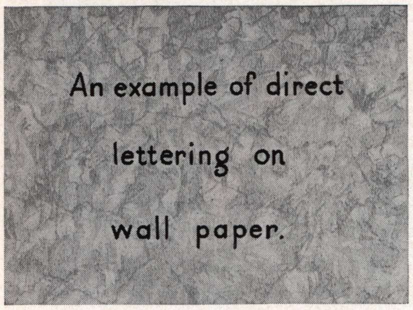
Now—if you are adept at wielding a lettering pen, letter your titles. If you lack this artistic ability, use the gummed paper letters to which we have often referred in our preceding articles on titling. They are very inexpensive and quite simple to use.



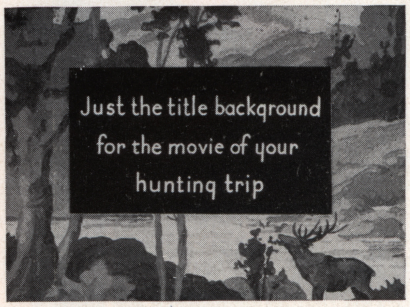
If you have missed these previous articles, drop us a line and we will send them to you.

The best results with such titles will be secured when white lettering is used on a black background, but black lettering can be used against a light background, as illustrated.

Opinions vary as to the best way of using titles with art backgrounds. Some amateurs prefer to use unusual designs for their opening titles only, and to make their sub-titles with plainer patterns. Others hold to the theory that the same title background should be used throughout the length of the film and subject it introduces. We lean toward the former version, and believe that the opening title should be as striking as possible, and, therefore, be deserving of about twice the footage devoted to the sub-titles—which, after all, should appear on the screen just long enough to serve their purpose.



The titles may be filmed in either natural or artificial light, with either black and white or Kodacolor Film. If you are using the former, by all means use Panchromatic film! Deep yellows, browns and reds photograph almost or entirely black with ordinary film, but with "Pan" film retain their proper black and white values.



The correct method of setting up your title cards and camera, and the correct diaphragm stop to use have already been discussed in previous articles.

A Kodascope Libraries Picture

» Tiger Rose «

Lenore Ulric in a story of the Northwest Mounted Police that teems with action and that is superbly photographed

Miss Lenore Ulric, famous star of stage and screen, is at her finest in "Tiger Rose"

THIS is a story of the Canadian Northwest; the screen adaptation of David Belasco's stage success of the same name, featuring Lenore Ulric, who played the leading role in the original production.

The picture begins with dramatic abruptness. The northernmost trading post of Wutchi Wum, where life is normally peaceful and quiet, is thrown into excitement by the galloping entry of a rider bearing in his arms the limp body of a young girl. Such is the introduction of two of the principal characters—Sergeant Michael Devlin, of the Northwest Mounted Police, and Tiger Rose.

The plot develops rapidly and teems with excitement. Tiger Rose, whom the Sergeant has rescued from the nearby Loon River, makes her home with the old factor of the post. The Sergeant is a frequent visitor, and becomes an open admirer of the attractive girl, who is not at all adverse to his companionship.

About this time there appears upon the scene the advance surveying party of the new Canadian Northwest Railroad. Rose, while watching the party at work, makes the acquaintance of Bruce Norton, a young engineer, who becomes keenly interested in the girl. Their friendship turns into love, and their happiness seems assured when Bruce receives a message casting uncertainty and dread over the future. Concealing the note from Rose, he grimly prepares to face his undeniable duty.

The note that causes Bruce such unpleasant forebodings is from a friend warning him that a man by the name of Lantry, who has wronged Bruce's sister, will be at the construction camp that evening under the name of Dr. Glendenning. Bruce, laying aside the plans for his own happiness, determines to meet Glendenning face to face and avenge his sister.

That evening the meeting takes place. In the struggle that ensues, Glendenning's revolver is discharged, and Glendenning is killed. Frightened and unnerved, Bruce, instead of explaining the shooting, escapes into the forest, and becomes a fugitive from justice.

It is during Bruce's attempts to evade his pursuers, headed by Sergeant Devlin, that Rose's devotion to the man she loves is dramatically shown. Bruce, hemmed in by the Sergeant's posse, is finally smuggled into the house by Rose and a friendly doctor whose interest in Bruce is not disclosed until near the close of the picture.

Although by getting into the house Bruce gains much-needed food, shelter from a driving storm and care for a wound, his position is still extremely dangerous, and Rose plans a quick escape under cover of the storm. If she can get Bruce to a canoe on the bank of the nearby river, he may still evade the searching party.

It would make the picture less interesting to spectators to describe it in too much detail, or to tell how it ends. However, anyone who sees "Tiger Rose" will understand the popularity of the picture and will agree that the heroine is properly named. It is a story full of thrills, with the dramatic action skillfully sustained to the very end. Those who like the "Northwest Mounted Police" type of movie will thoroughly enjoy "Tiger Rose."

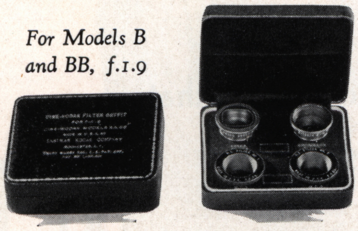
Your Ciné-Kodak dealer will tell you the address of the nearest Library branch.

No. 4772; 5 reels; base rental $7.50.

A Word or Two on Equipment

Ciné-Kodak Filter Outfit

For Models B and BB, f.1.9



THIS Filter Outfit, supplied in a new, strongly made, leatherette covered, velvet lined case, is certain to prove popular with owners of a Model B or BB *f.*1.9 Ciné-Kodak.

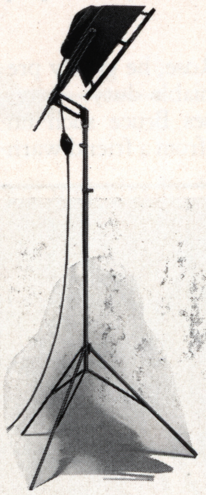
It consists of the Kodacolor Filter, Neutral Density filters Nos. 1 and 2, for use with the Kodacolor Filter under certain light conditions, and a Color Filter for use with Ciné-Kodak Safety Film or Ciné-Kodak Panchromatic Film.

A simple, safe and convenient pocket size filter carry-all.

The Ciné-Kodak Filter Outfit, complete, is priced at $17.50.

The Kodalite Is Reduced In Price

THE Kodalite doubles the potency of your movie camera. With one or two Kodalites your movie camera is as effective at night as it is during the day, indoors as well as out of doors.



With a lens aperture of *f.*3.5 but two Kodalites are necessary; when one Kodalite is used, a lens aperture of *f.*2.8 to *f.*1.9 is necessary. Uses a 500-watt lamp—any home current of from 105 to 120 volts will operate two Kodalites without special fusing.

To realize the full possibilities of your moving picture camera you should use the Kodalite. It has been reduced in price to $22.

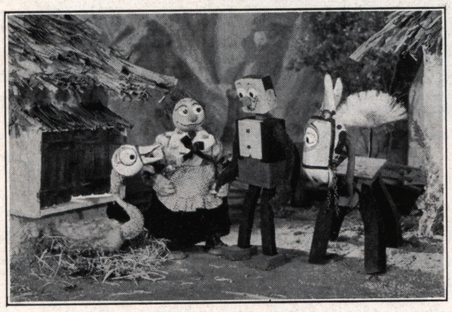
Reversing Prism and Kodacolor Filter for Library Kodascope

THIS new accessory is a decided necessity for the projection of titled pictures when using the small translucent screen of the Library Kodascope. It reverses your pictures so that the titles are legible when viewed *through* the screen. The Kodacolor Filter enables you to project Kodacolor pictures upon this screen. They may be used independently or together; and can be bought as a unit, or the Kodacolor Filter may be bought separately and later fitted with the Prism. The Prism is not sold without the Kodacolor Filter.

Prices: Prism and Filter $45. Filter only $15.

June Cinegraphs

A Fantastic Adventure for the Children and an Out-of-Doors Scenic for the Grown-ups



Chip, The Wooden Man, in "The Goose and the Golden Egg"

Chip, the adventurous little wooden man, happens to meet the owner of the goose that lays the golden eggs. Greatly interested in the remarkable bird, Chip engages the woman in conversation—but their talk is suddenly interrupted by the appearance of a huge giant who pushes Chip aside and makes off with the goose under his arm.

Chip valiantly seizes a sword, mounts his wooden horse and pursues the monster. In the meantime, the giant has planted a beanstalk and has ascended to his castle in the clouds. Undaunted, Chip follows, and after a narrow escape captures the bird, foils the enraged giant, and receives a golden egg as a reward for his bravery.

No. 7529; 100 feet; price $7.50.

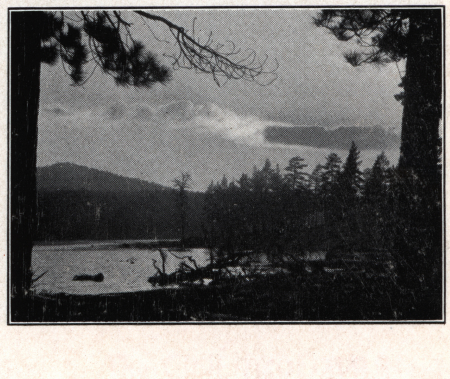
A Canoe Trip Down the Yukon

This is a delightful picture-story of a trip made by two young men throughout the entire length of the Yukon River, a 2,300 mile voyage.

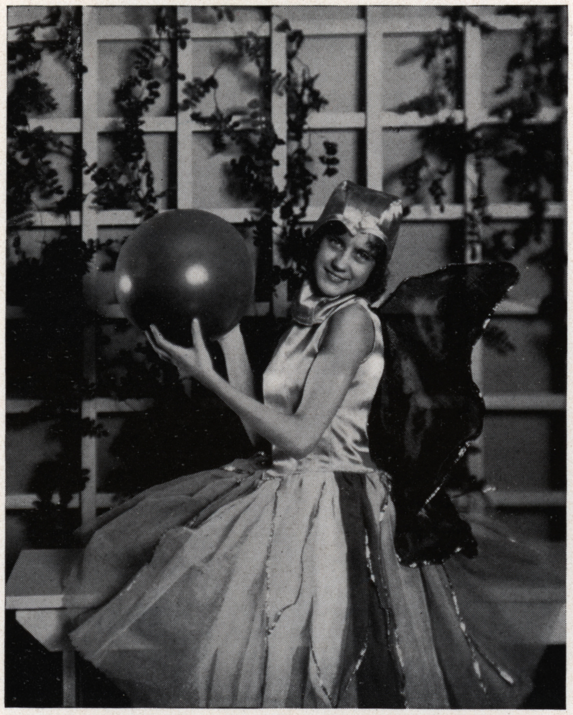
Few rivers offer the opportunities for scenic photography that are offered by the Yukon. In some places this mighty river—the fifth largest in North America—rushes between towering cliffs; in other places it finds its way through innumerable, constantly changing channels, and expands to a width of over twenty miles.

There are many unusual views of the river and its surrounding country, of game, and of the Eskimos with whom they came in contact. In ten minutes' time, it gives one a knowledge of the Yukon country that probably could not be obtained in many hours of careful reading.

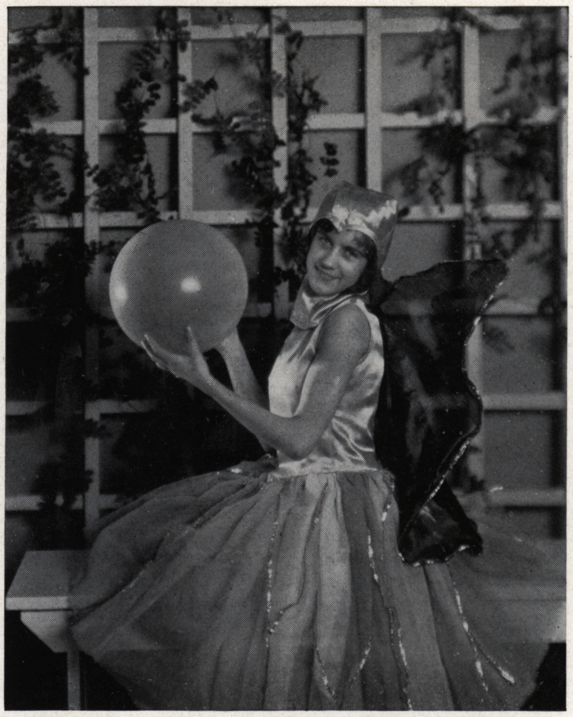
No. 1556; 200 feet; price $15.



COLOR VALUES
for your home movies
as the trained eye sees them



This picture was made with ordinary 16mm. film. The orange balloon is reproduced nearly as dark as the black wings. The yellow stripe in the dress is also shown much darker than it really is.



This is a Ciné-Kodak Panchromatic Film picture. The orange balloon, the yellow stripe in the skirt, and all other colors are reproduced in shades of gray corresponding to their actual relative brightness.

Highly Sensitive to All Colors, Ciné-Kodak Panchromatic Safety Film interprets them accurately in varying shades of gray

When projecting movies made with ordinary 16 mm. film—especially pictures of women or children in bright costumes—you have probably noticed that the tones of gray in which the colors are reproduced do not correctly show the relative brightness of the colors as the eye actually sees them.

The picture at the left, made with regular Ciné-Kodak Film, illustrates this point. The contrast between them is far greater on the screen than it is to the eye viewing the actual colors. They are not reproduced in tones of gray corresponding to their actual relative brightness as seen by the eye.

Now look at the picture at the right. There is no unnatural contrast of colors that in reality are similar in tone. All are reproduced in tones of gray that correctly show their actual color relation, just as it appeared when seen through the finder of the Ciné-Kodak.

All other colors are also reproduced in shades of gray that vary according to the actual relative brightness of the colors.

This illustrates the advantages of "Pan" over ordinary 16 mm. film. Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically not at all sensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only colors that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impression and therefore show as black on the screen.

Ciné Kodak
Panchromatic
Safety Film
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

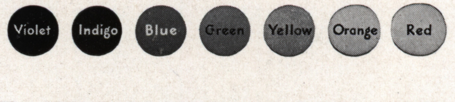
On the other hand, with "Pan" you get correct color values in varying shades of gray, for "Pan" is sensitive not only to violet and blue, but to red, green, orange, yellow and all other colors.

Beauty Heretofore Impossible

Subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures . . . all are yours with "Pan." After you have used "Pan" once, you will never be satisfied with ordinary film.

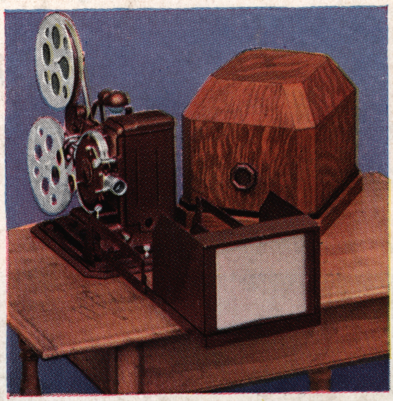
Daylight loading, "Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with "Pan."

Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for Ciné-Kodak, Model B or BB, f.1.9, is priced at $2.50; for the Model B or BB, f.3.5, or Model B f.6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, f.3.5, as do not have a projecting ring in front of the lens is priced at $1.00.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

Projector . . . Film Library . . . And a Handsome Piece of Furniture All In One



The Library Kodascope

Library Kodascope and cabinet provide a convenient and decorative ensemble for the newest type of home entertainment.

"What shall we do with the projector? Where shall we keep the films? How shall we make projection easiest, simplest, most enjoyable?"

You've asked yourself those questions . . . every home movie lover has.

Now Eastman provides an answer . . . the Library Kodascope and cabinet, combining in one compact, attractive ensemble, Kodascope, film library and storage space for Ciné-Kodak and accessories.

The Library Kodascope and Cabinet

The Library Kodascope is $300; the cabinet is $150. They may be purchased separately or as a unit. Ask a Ciné-Kodak dealer for a demonstration.

Simply yet charmingly designed, and executed in choice walnut finish, the Kodascope harmonizes perfectly with living room and library furnishings. It occupies no more room than a radio cabinet or talking machine . . . it is as ready to instantly take up its task of providing home entertainment.

Beauty Harmonious with Any Period

Exquisitely beautiful is the Library Kodascope and its accompanying case, in the lustrous finish of its fine-grained, hand-rubbed walnut, in its rich marquetry and polished ebony trimming. No less lovely is the cabinet to match. Conservatively modern, the design is harmonious with any period. Distinctive, yet unobtrusive, the Library Kodascope and cabinet add charm to any home.

New Projection Convenience

The Library Kodascope is instantly available for showing home movies. Consisting of the Model B Kodascope, a handsome case, a self-contained screen and one-inch and two-inch projection lenses, together with a 400-foot aluminum reel, spare lamp, connecting cord, splicing outfit and oiling outfit, it provides everything but the film.

The cabinet has ample storage space. There are compartments for twenty-six 400-foot reels, and a roomy drawer for accessories. Hinged on the inside of the cabinet door is a shelf, which, when swung into a horizontal position, gives generous room for reel containers when films are in use, and for editing and splicing. Secured to the door under this shelf is a detachable, walnut-mounted Kodacolor Screen. The top of the cabinet revolves, permitting the self-contained screen of the Library Kodascope to be extended in any direction, or a larger screen to be used without moving the cabinet.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

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